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Their rule, / their virtues, / and their noble deedes (96)
 Your eye, / your counsell, / and the grave regarde (110)
 I thinke not good for you, / for them, / for us (160)
 Ne kinde, / ne reason, / ne good ordre beares (204)
 This fire shall waste their loue, / their liues, / their land
 (295)

II, 1. In flowing wealth, / in honour / and in force (42)
 Is armed with force / with wealth, / and kingly state (63)
 Their landes, / their liues / and honours in your cause (113)
 Amid your frendes, / your vassalles / and your strength (136)
 Your fathers death, / your brothers / and your owne (166)
 The prince, / the people, / the diuided land (213)

II, 2. Of horse, / of armour, / and of weapon there (7)

III, 1. This flame will wast your sonnes, / your land, / & you (41)
 The reuerence of your honour, / age, / and state (46)

While yet your lyfe, / your wisdom, / and your power (115)

Chorus III. The dead black streames of mourning, / plaints / & woe (21)

Examining the last two acts, in all fairness I can find only two, or maybe three, lines as distinctly tripartite as those quoted above:

Ruthelesse, / vnkinde, / monster of natures worke (IV, 1, 71)

To ruine of the realme, / them selues / and all (IV, 2, 63)

These ciuil warres, / these murders / & these wrongs (V, 2, 275)

This gives three lines against twenty-two, although the last two acts are longer than the average.

Again internal evidence would seem to show a difference between the first three and the last two acts. Again the test would fail to reveal in the last part peculiarities not found in the other published work of their assumed author, there being no strikingly tripartite lines in Sackville's contributions to the *Mirroure for Magistrates*.

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COLLINS AND THOMSON—A SUGGESTION

In view of the friendship between Collins and Thomson, the following passages, by way of comparison, are interesting and suggestive. The first, from the *Popular Superstitions*, relates to a "luckless swain" who was led to his death "in the dank, dark fen" by Will-O'-The-Wisp (Stanza VIII, 121-125):

For him, in vain, his anxious wife shall wait,
 Or wander forth to meet him on his way;
 For him, in vain, at to-fall of the day,
 His babes shall linger at th' enclosing gate.
 Ah, ne'er shall he return.

The second, from *Winter*, relates to a "swain disastered" who meets his death in a snowstorm (311-317):

In vain for him the officious wife prepares
 The fire fair-blazing, and the vestment warm;

In vain his little children, peeping out
 Into the mingling storm, demand their sire,
 With tears of artless innocence. Alas!
 Nor wife nor children more shall he behold,
 Nor friends, nor sacred home.

And some of the details in connection with the death of the swains have, apparently, more than an accidental similarity.

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BRIEF MENTION

Common Conditions, edited by Tucker Brooke, from the copy in the Library of the Elizabethan Club of Yale University, compared with the Chatsworth copy now owned by Henry E. Huntington, Esq. (Elizabethan Club Reprints, No. 1, New Haven, Yale University Press, 1915). An unusual degree of interest will be evoked by this edition of a play that has hitherto been known only according to a copy that lacked both the beginning and the end. It can now be seen how much has been wanting, and the critics that have exercised their ingenuity in conjecturing how the play ended will not all have the satisfaction of a verified guess. But these students of the play have something in their favor left in the cryptic and inconclusive character of the conclusion of the play, for even the complete text does not indisputably settle the question whether the ending is happy or unhappy. Nor does the recovered prolog resolve the ambiguity. The characteristic eloquence of the title-page is more to the point, for it declares the play to be "drawne out of the most famous historie of *Galiarbus* Duke of *Arabia*," and Mr. Brooke surmises (p. xiv) that perhaps "the play's termination was condoned in the eyes of a contemporary audience by the familiarity of its avowed source." However that may be, the once "most famous historie" is now most completely unknown, not a trace of it having yet been identified.

The play was licensed to be printed in 1576, and only two copies ("of two quite separate editions"), so far as is known, have "struggled through the centuries" to the present day. The play has been subjected to inaccuracies of name and date in its career thru the play-lists. The two surviving copies differ widely in their history. One has remained complete, but inaccessible; the other has lost by the way-side "nearly thirty per cent. of its original contents," but in its incompleteness has for some time been 'known and read.' By a curious turn of Fortune's wheel, as surprising as a turn in the play, both copies have found their home in America. The incomplete copy has been known since the latter part of the eighteenth century, when Malone made a transcript of it (Bodl